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LADY WITH A CHILD.

GEORGE ROMNEY.

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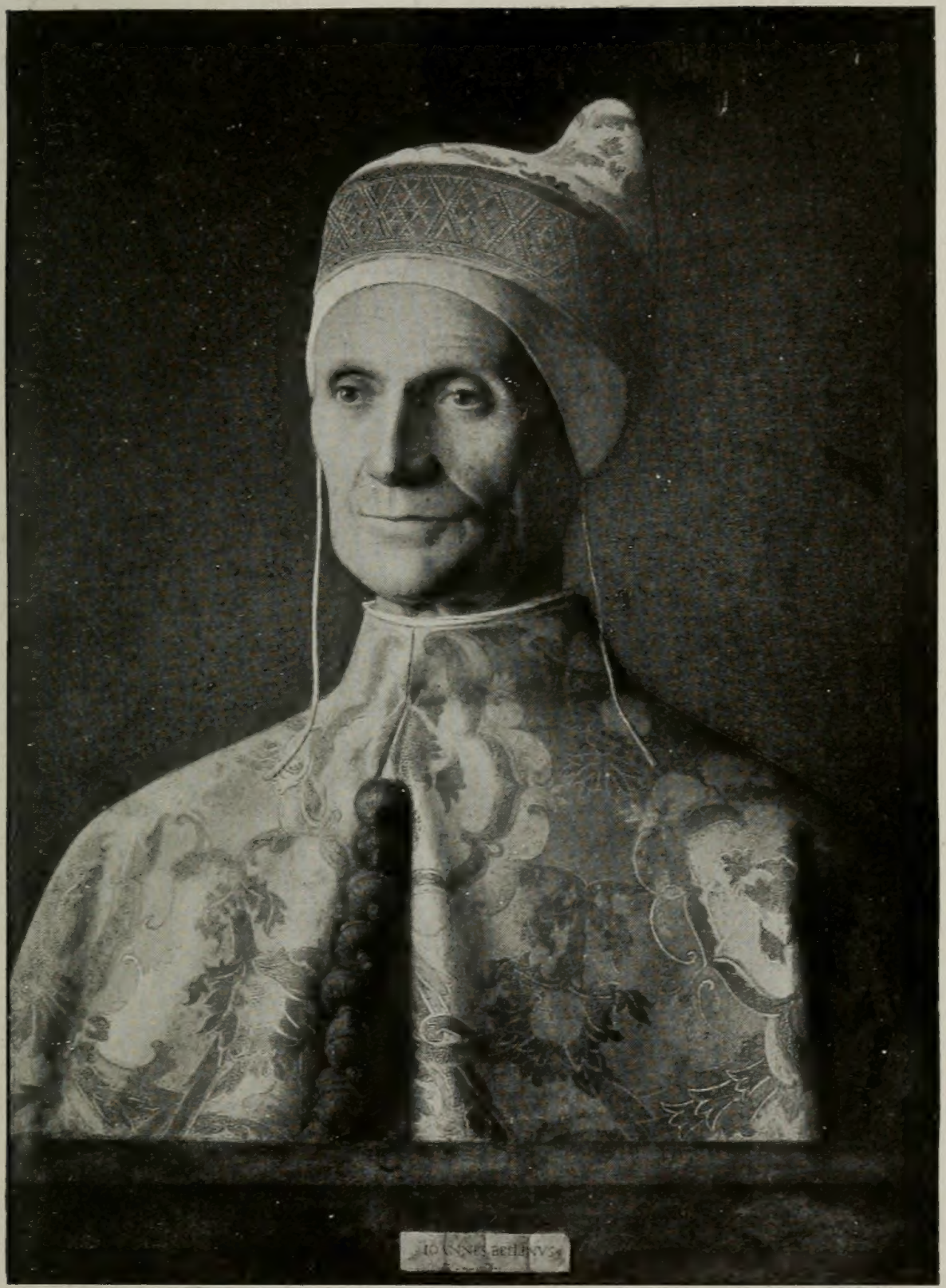
One of the Brignole family of Genoa. In the background is a portion of the Hospital of Genoa.

THE DOGE LEONARDO LOREDANO. GIOVANNI BELLINI



Loredano was Doge of Venice from 1501 until 1521, the year of his death.

The heavenly hosts join with the representatives of mankind, the magi (on the left) and the shepherds (on the right), in adoration of the newly-born Saviour.

Dated 1434. On the frame are the words "*Als ich kan*" ("As well as I can"). Round the frame of the mirror are ten wonderfully painted miniatures of scenes in the Passion of Christ.

A reminiscence of his native county, Suffolk, by "The Father of English Landscape Painting."

THE AGE OF INNOCENCE. SIR JOSHUA REYNOLDS, P.R.A.

"Heaven lies about us in our infancy."

Pilate, the figure at the back, presenting Christ to the people. The swooning woman represents the Virgin Mary.

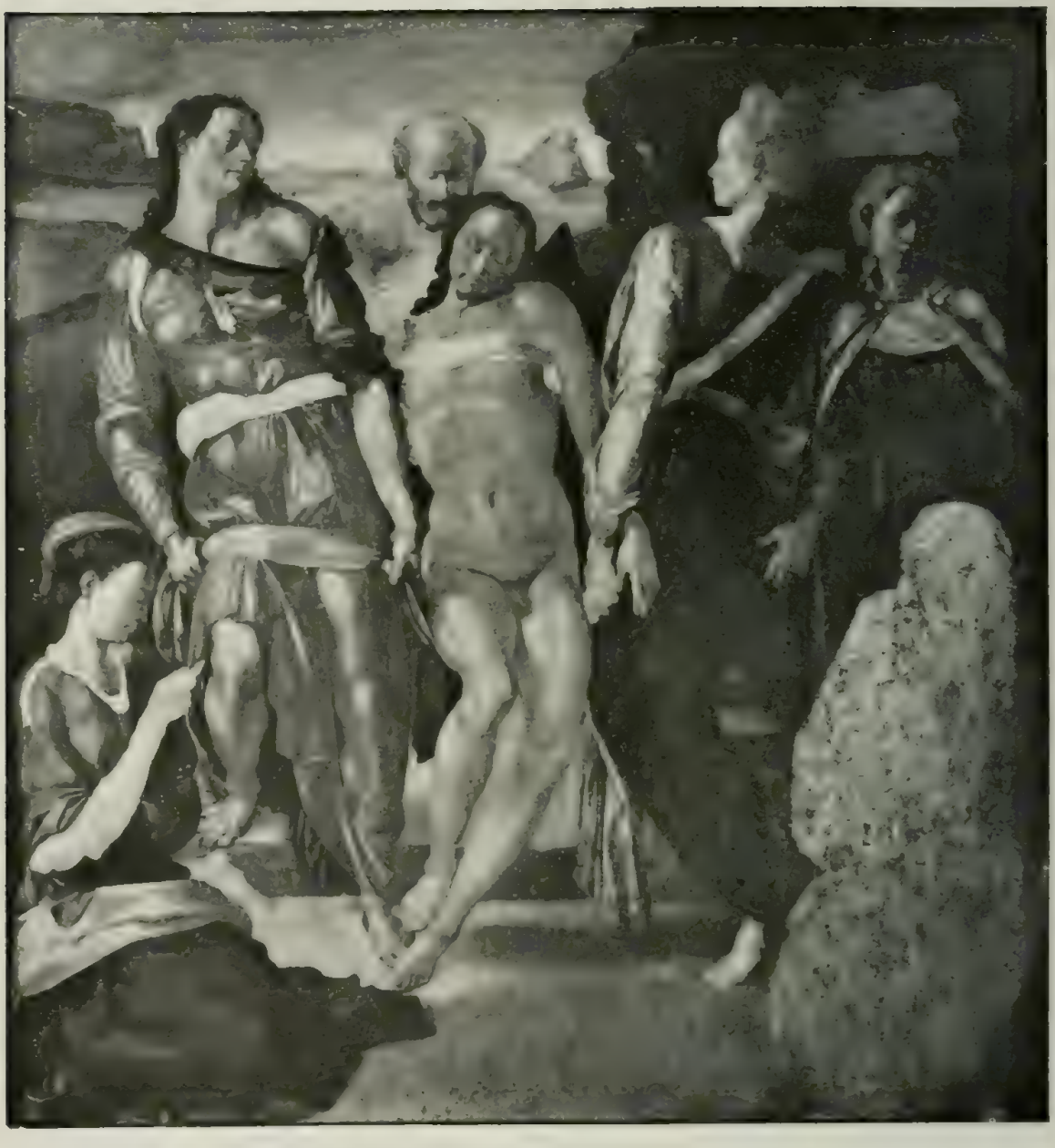
An Indian-ink copy of this portrait in the British Museum by a Dutch artist of the 18th century gives the name of the subject as Françoise van Wasserhoven. Her age is given on the canvas as 83.

Painted in 1648 for the Duc de Buillon, a fact which is stated in an inscription in the left bottom corner of the picture.

THE ABDUCTION OF THE SABINE WOMEN. RUBENS.

Romulus, seated on a throne, gives the signal for the seizure of the unmarried women among his unsuspecting guests. (*See Plutarch's Life of Romulus.*)

THE ENTOMBMENT OF OUR LORD. MICHAELANGELO.



An unfinished tempera painting on wood.

It is now generally accepted that these are portraits of Jehan de Dinteville, Lord of Polissy, and Georges de Selve, Bishop of Lavaur. The most curious feature of this mysterious picture is the distorted skull in the foreground.

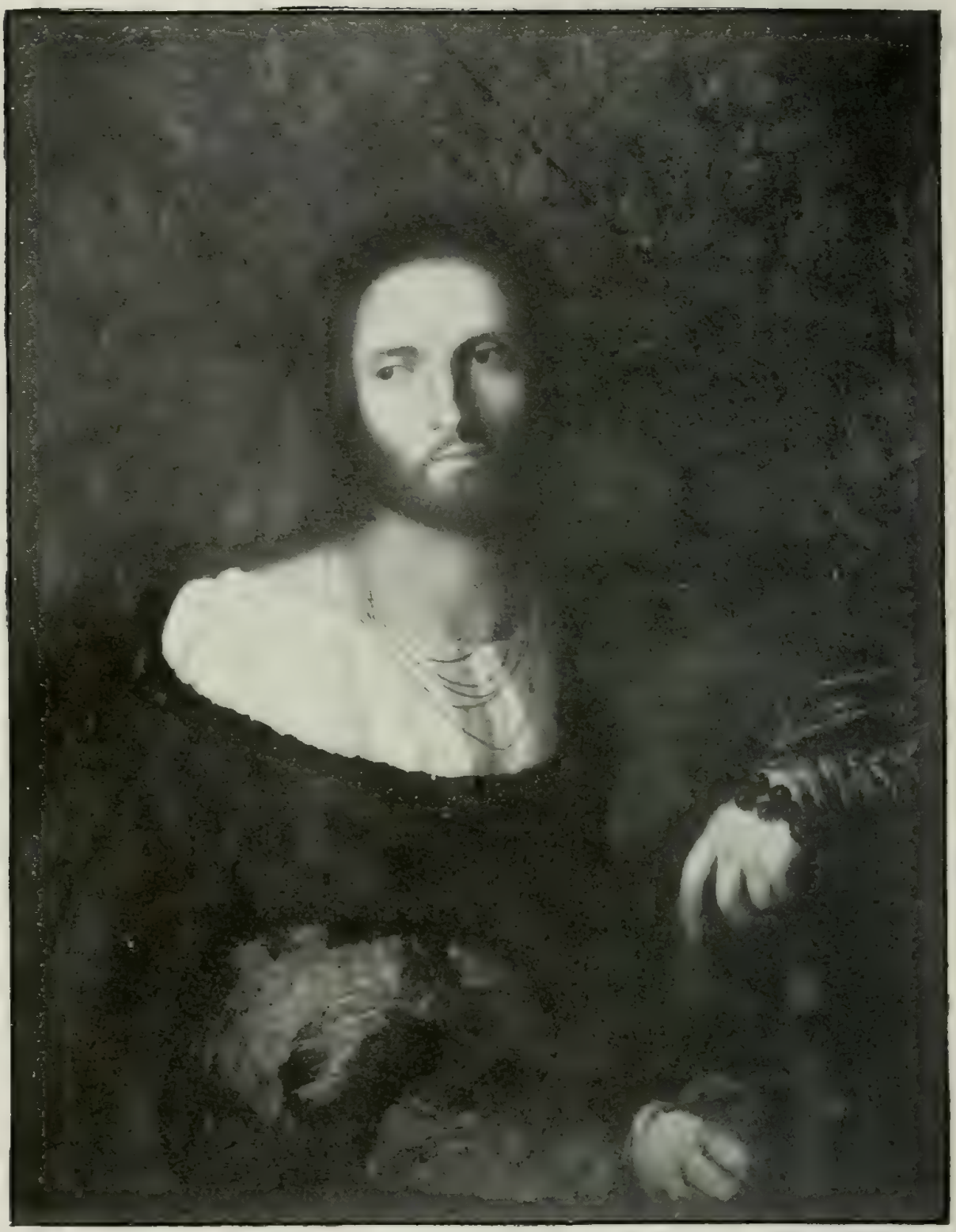
The tablet on the tree bears the inscription CAROLVS I. REX MAGNÆ BRITANIÆ. The picture was sold, with the King's great collection, after his death, for £150, and purchased by the great Duke of Marlborough in Munich.

Painted for the Ansidei family chapel, in the Church of St. Florenzo, Perugia. Purchased thence by Lord Robert Spencer, in 1764, and sold to the nation by the Duke of Marlborough in 1885 for £75,000. The figures on the left and right respectively are St. John the Baptist and St. Nicholas of Bari.

LANDSCAPE WITH CATTLE AND FIGURES — AELBERT CUYP.

An Evening Effect: the whole painted in Cuyp's best manner.

Painted in 1673. A partly illegible inscription contains the names of Anchises and Æneas.



This was long supposed to be a portrait of "Ariosto" from the hand of Titian. It is now officially ascribed to Palma, but is thought by many to be the work of Giorgione

THE CORNFIELD. JOHN CONSTABLE, R.A.

Sometimes called "The Country Lane."

TWO BANKERS OR USURERS
IN THEIR OFFICE.

MARINUS VAN ROMERSWAEL.

An extraordinary characterisation of avarice and greed. Painted on an oak panel.

Probably painted as an altar-piece for the Chapel of the Conception in the Church of St. Francesco, Milan. The two wings, consisting of figures of angels, by Ambrogio de Predis, were acquired for this Gallery in 1898, and thus after a lapse of more than a century the altar-piece was reconstructed.

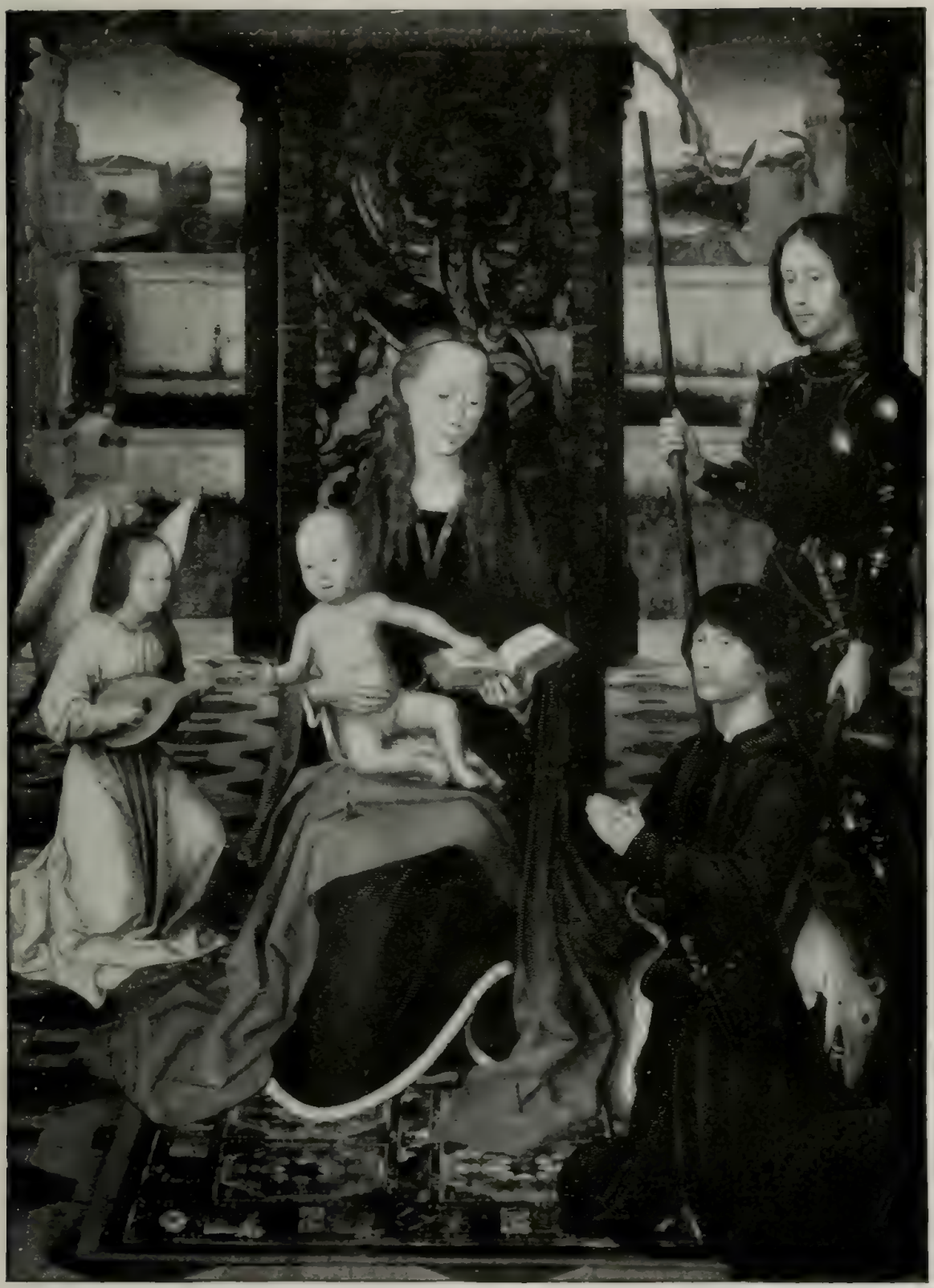
One of Murillo's last works. The representation of the Almighty is a curious feature of the picture.

Signed on the border of the dress, Reynolds having asked Lady Cockburn "to allow him to go down to posterity on the hem of her garment." Bequeathed to the Gallery by Mr. Alfred Beit.

SS. Sebastian and Gerome are on the left, and Sta. Cristina and St. Nicolas of Bari on the right. In the background a landscape with view of Lake Trasimene.

A view of the Tamar, looking towards Plymouth and Mount Edgcumbe, Calstock Bridge in the mid-distance.

An interesting glimpse of a Dutch domestic problem of 1655.



On the right of the canvas are St. George, with the dragon at his feet, and the donor of the picture kneeling.

A picturesque figure of 17th century Spain. The picture is, by some, attributed to J. B. del Mazo, the pupil of Velazquez.

PORTRAIT OF AN
ITALIAN NOBLEMAN. MORONI.

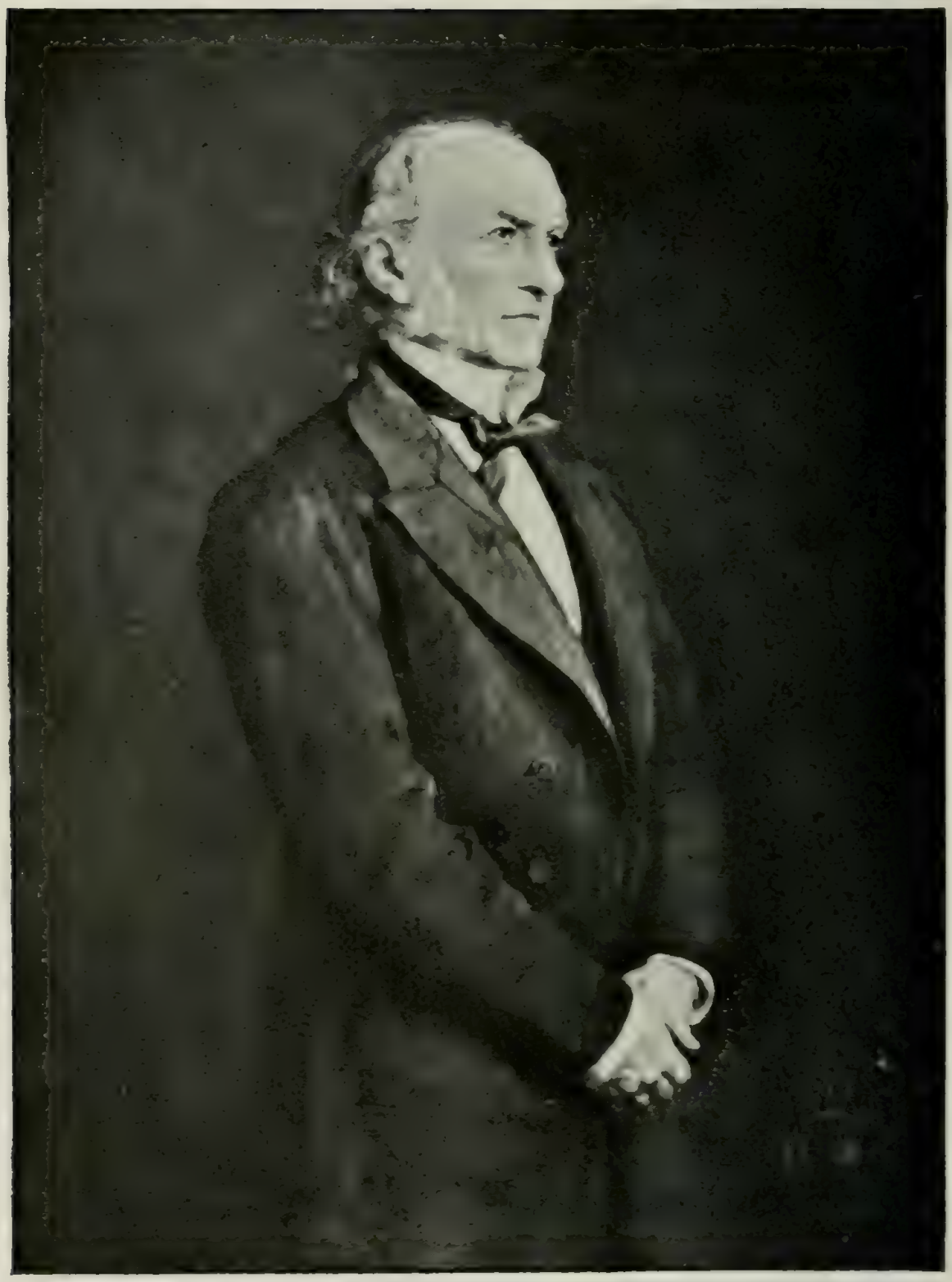
Probably one of the Fenaroli family of Brescia.

THE ALCHYMIST. ADRIAAN VAN OSTADE.

Working earnestly at his furnace, amidst his crucibles and other implements of his profession, the old chemist has already prepared himself against failure in his researches. On the paper under the stool is written *Oleum et operam perdis.*

This picture is known as "the large Dort"—to distinguish it from a smaller canvas of a similar subject in this Gallery. A view of the City of Dort forms the background.

W. E. GLADSTONE. SIR JOHN E. MILLAIS, BART., P.R.A.



Painted in 1879, in Gladstone's seventieth year. Declared by Benjamin-Constant to be "the finest portrait of the time . . . it can hold its own as a work of art by the side of the greatest masters of the past."

Sarah Siddons—sister to Kemble—was in the twenty-ninth year of her age when this portrait was painted, in 1784.

THE BAY OF BAIÆ: APOLLO AND THE SIBYL

J. M. W. TURNER, R.A.

One of the most beautiful spots in Italy. The Castle of Baiæ is seen on the right, and on the other side, in the distance, is Pozzuoli.

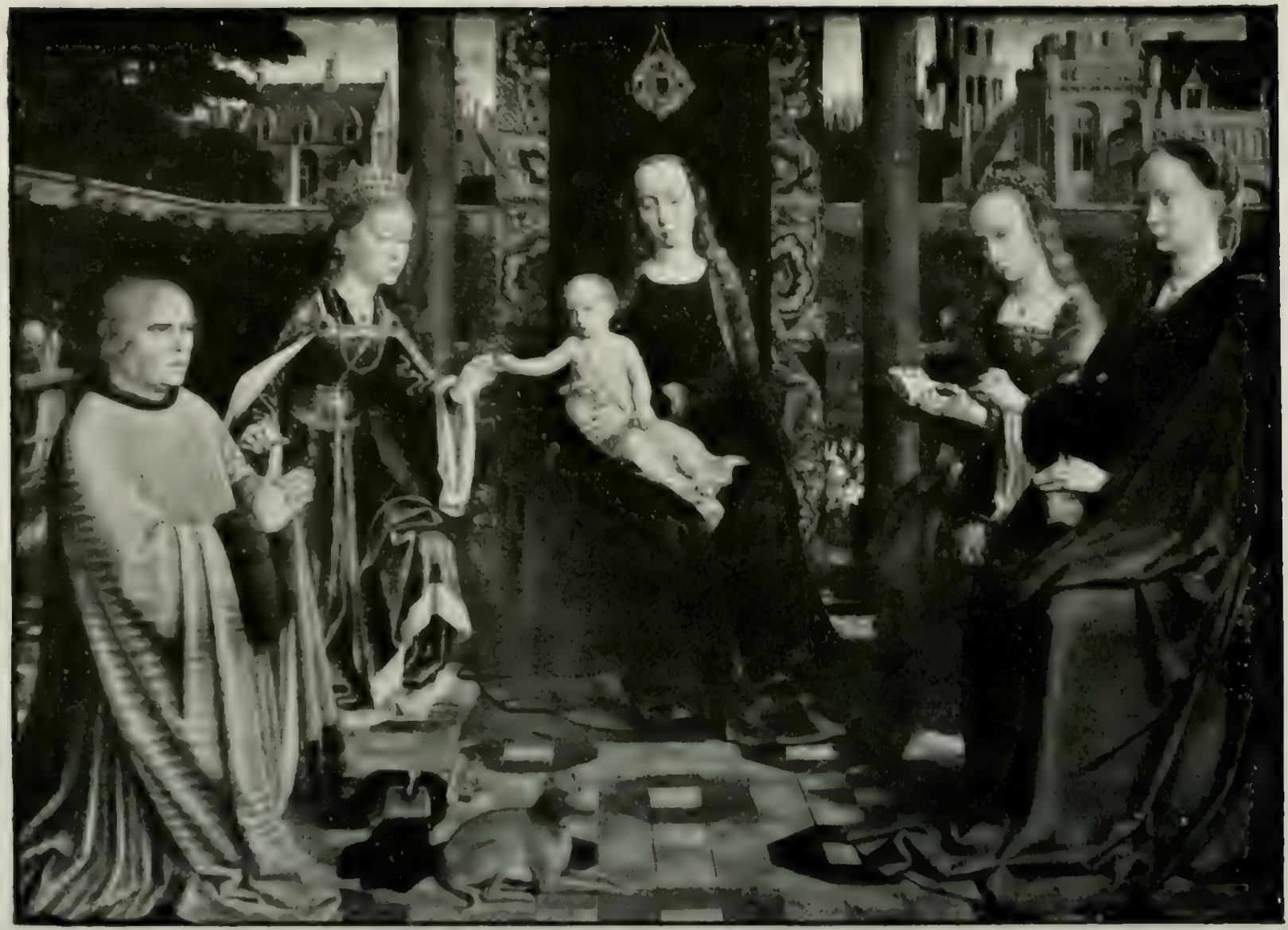
RIVER SCENE BY MOONLIGHT, WITH SHIPPING. AART VAN DER NEER.

A characteristic Dutch scene of the early 17th century.

COURTYARD OF A DUTCH HOUSE. PIETER DE HOOGH.

A 17th century Dutch housewife directing her maidservant on the dishing of a fish. A wonderful rendering of daylight.

On either side are SS. Gerome and Dominic adoring the Infant Christ. Originally painted for the Rucellai Chapel in the Church of St. Pancrazio at Florence. In the extreme panels of the predella are the Rucellai arms.



The Infant Christ is placing the ring on St. Catherine's finger. On the right are St. Barbara (with a book) and St. Mary Magdalene. The figure on the left is the Canon Richard van der Capelle, the donor of the picture. It was painted for the altar of St. Catherine in the Collegiate Church of St. Donatian, Bruges.

Middelharnais is one of the four ascribed birthplaces of Hobbema: the others being Amsterdam, Koeverden and Haarlem.

VENUS AND CUPID. VELAZQUEZ.

The only existing example of a nude female figure by this artist. £4,500 was paid for it by the National Art Collections Fund.

Ariadne, deserted by Theseus on the Island of Naxos, is discovered by Bacchus, who becomes enamoured of her. On the distant sea is the vanishing ship of Theseus, and in the sky the constellation of the golden crown which Bacchus presented to Ariadne when she became his bride.

The picture is dated, on the background, 1633.

Rembrandt was born in 1606, and this portrait represents him when he was about 34 years of age. It is dated 1640.

THE "FIGHTING TÉMÉRAIRE" TUGGED TO HER LAST BERTH. J. M. W. TURNER, R.A.

The "Téméraire," which was present at Trafalgar, was sold out of the service at Sheerness, 1838, and taken to Rotherhithe to be broken up.

LAKE AVERNUS. RICHARD WILSON, R.A.

The Bay of Naples with Vesuvius, in the distance.

THE GRACES DECORATING A TERMINAL FIGURE OF HYMEN SIR J. REYNOLDS, P.R.A

Portraits of the three daughters of Sir W. Montgomery. On the right is the Marchioness Townshend, in the centre the Hon. Mrs. Gardner, and on the left the Hon. Mrs. Beresford.

The whole of the audience, even to the dog, appears to be entranced by the music, except the boy who is mimicking the fiddler with the poker and bellows.

The original title of this picture was "*Il Tagliapanni*"—the cloth-cutter.

St. Catherine, a Christian princess, suffered martyrdom under the Emperor Maxentius, A.D. 311. She was first sentenced to be crushed with wheels, hence the wheel in the picture, but by miraculous intervention the instrument was destroyed. St. Catherine was afterwards beheaded.

Lodovico Ariosto, author of "Orlando Furioso." Born 1474; died 1533. £30,000 was paid for this picture.

Miss Elizabeth Close married Mr. Mark Currie, on Jan. 8, 1789, and this portrait was painted in the spring of that year.

THE INSIDE OF A STABLE. GEORGE MORLAND.

Said to be the Stables of "The White Lion" at Paddington.

ULYSSES DERIDING POLYPHEMUS. J. M. W. TURNER, R.A.

Ulysses is just leaving the Island of the Cyclops, after destroying the one eye of the monster. Under the cliff is the fire at which the olive staff of Polyphemus was heated, and on the top of the cliff is the giant writhing in agony.

CALAIS GATE ("THE ROAST BEEF OF OLD ENGLAND"). WILLIAM HOGARTH.

Based on an incident which befel Hogarth on his visit to Calais in 1748, when he was arrested for sketching. The artist is seen on the left of the picture. Hogarth expresses here the great contempt he held for Frenchmen in general, and their soldiery in particular.

THE ORIGIN OF "THE MILKY WAY." TINTORETTO.

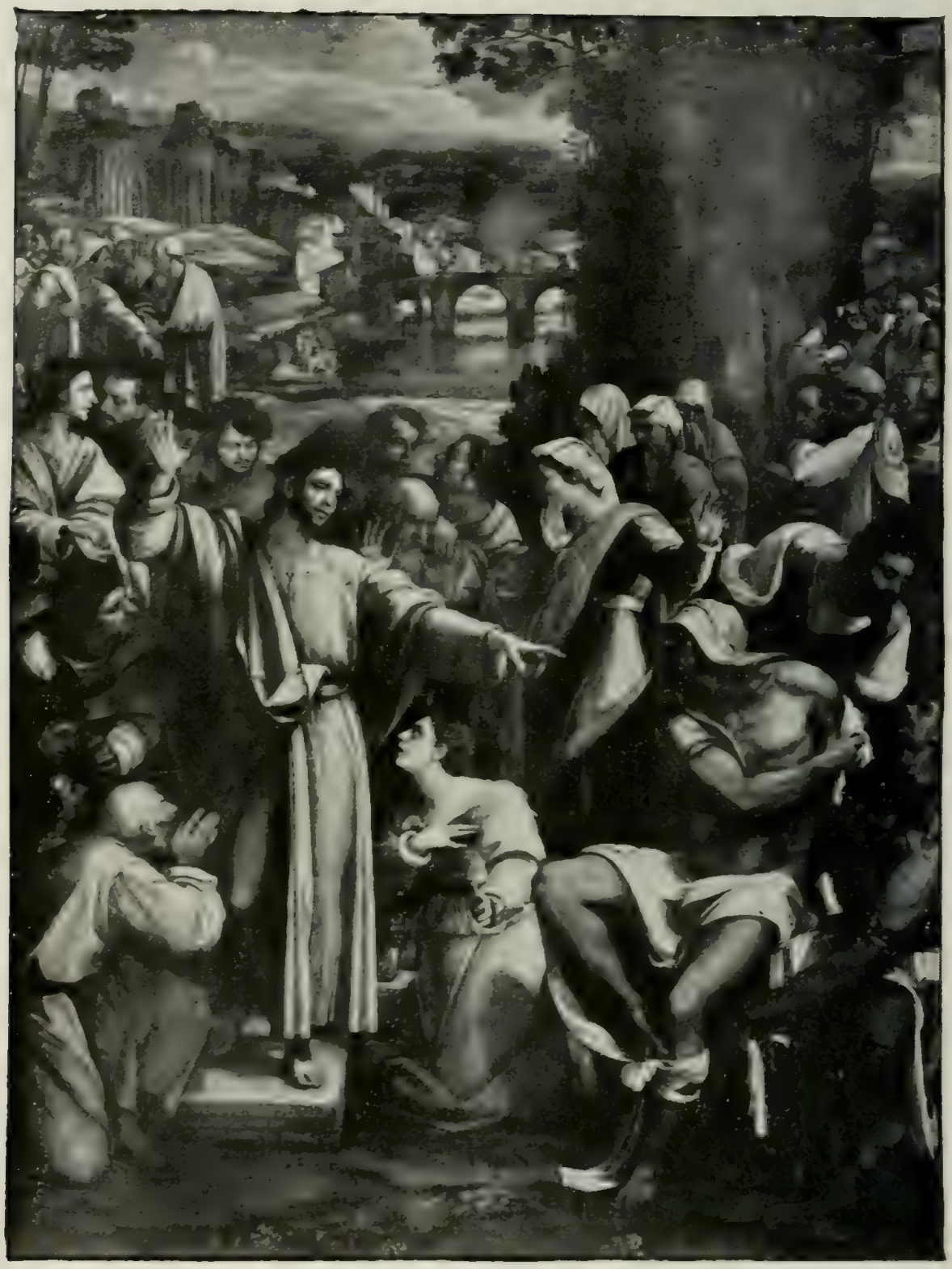
Jupiter, Venus, and the Infant Hercules here figure in illustration of the classic myth of the origin of the "Via Lactea."

THE HEAD OF A GIRL. J. B. GREUZE.

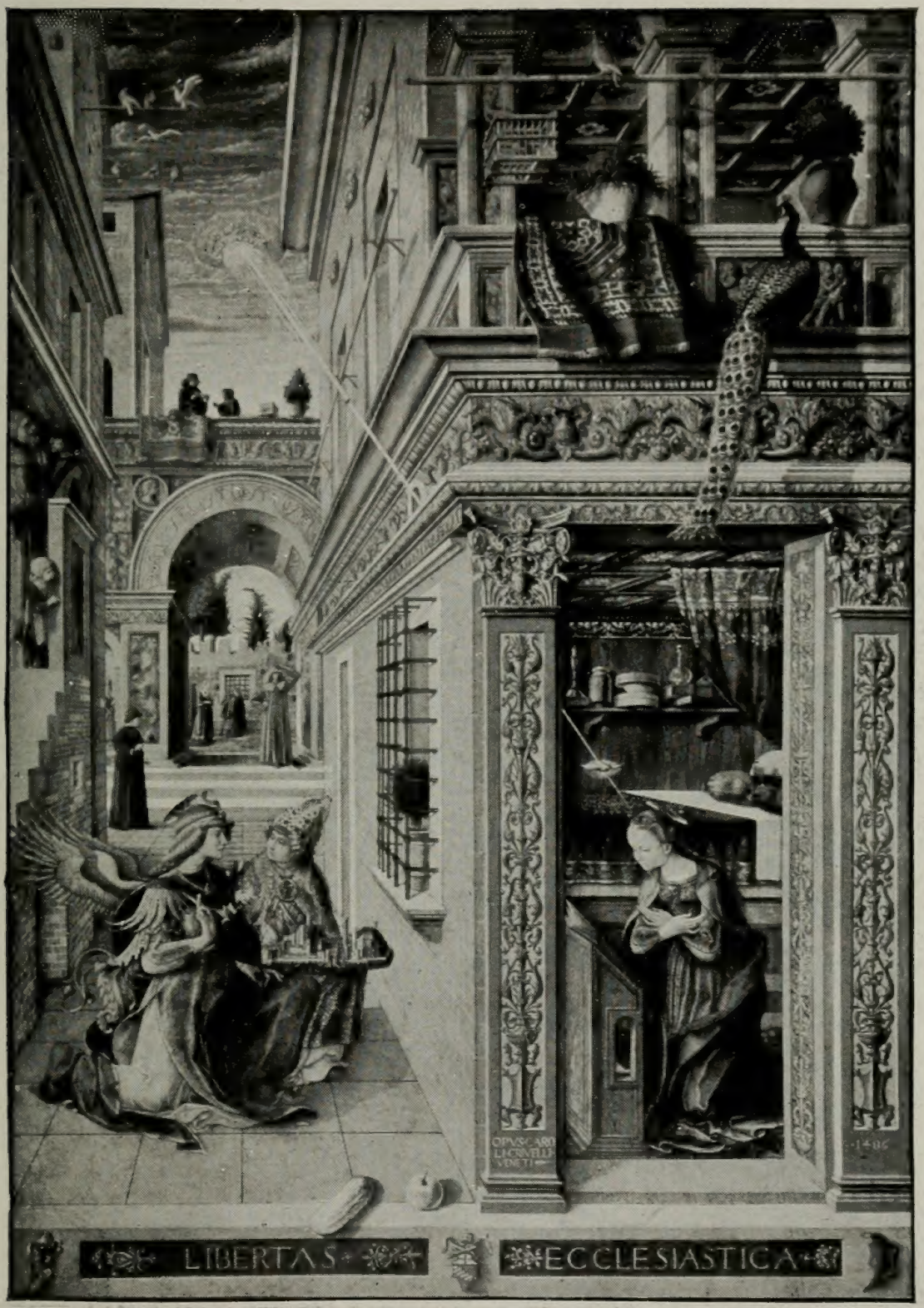
Painted on a wooden panel.

Dou was born at Leyden in 1613, and died in 1675.

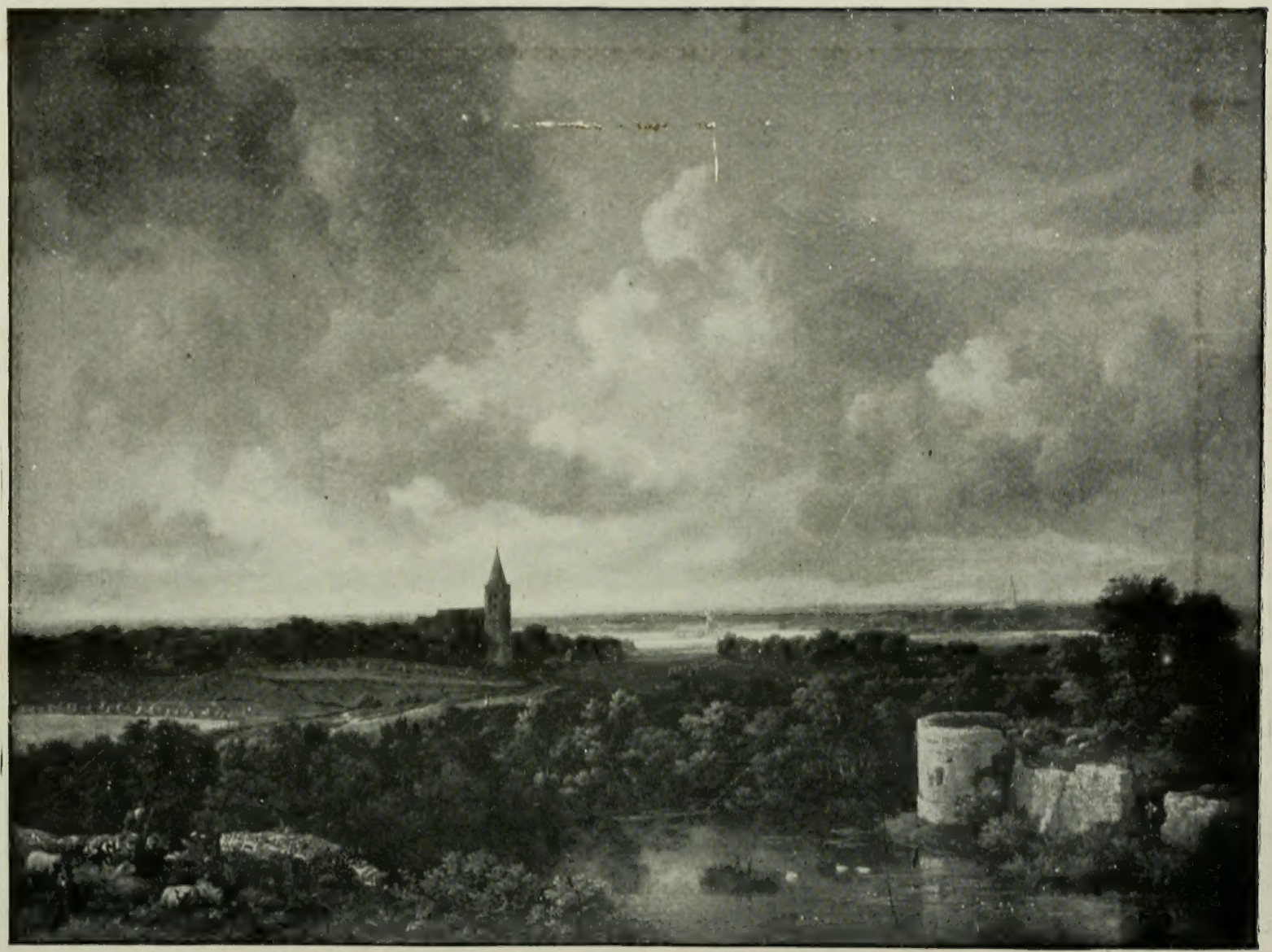
THE RESURRECTION OF LAZARUS. SEBASTIANO DEL PIOMBO.



The moment of the miracle illustrated is on the utterance of the words, "Loose him, and let him go."



By the side of the angel, in the court of the house, is St. Emidius, the patron of Ascoli, with a model of that city in his hands. Crivelli spent the greater part of his life at Ascoli.



A typical Dutch scene, overcast with heavily charged rain clouds.

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